considered) is confined to the spandrils of aisle arches, and the dead wall over the whispering gallery, neither of which places seem to me to *require* any ornament; nor do I believe they would look inconsistently bare until everything else (including the vaults) had been covered. If wanted, however, to suit a particular scheme (as a small portion of this surface will be, for that I am about to submit) we have the option of inlaying with coloured cement, attaching metal figures (flat or in relief), or repeating the dome manipulation. The subject represented will decide.

The glass, I have already shown, needs entire change, and is next in importance to the dome and other echoing surfaces. It will also call for more deeply studied design than anything except the embroidery; though not so difficult as that, because not to be seen at such a variety of distances. I said that if the present iron mullions were retained, the colouring would have to be deep and almost total, but further attention to the physical requirements has shown me a way by which the requisite darkening may be had with *any* kind or degree of colour we please, pale or deep, and much or little. For the exclusion of external noise will call (at least in the lower windows) for double glazing, with a space of several inches between. If it be said this has not hitherto been found necessary, or hangings for stopping echo have not been found necessary, you must remember that neither has it been thought necessary to make the lessons and sermon audible to even as many persons as in the smallest parish church. These are precisely the little things that show any foreigner or any native not quite blind, what an edifice *is built for*. Do people spend a million of money on the carcase of a building to teach and preach in, and then use only one corner of it, and leave *that* all but unavailable to these ends, for the worth of half an acre of felt, half a mile of wood paving, or half a score of extra windows and doors? Oh, no!—tell it to the marines. Just as much as you build a house to live in, and leave it unweatherproof for a yard of milled lead; make fifty miles of railway and leave it impassable for want of one bridge; or elaborately carve yonder marble in the nave to serve as a font, and leave it without a hollow in the top. Your font and your cathedral, as now existing, are of a piece, made precisely for the same purpose, Mr. Bull.

Well, as the glazing will have to be double, the outer (which I would have of thick rough plate the full width from mullion to mullion) may have a coat of blank paint or enamel, scraped off in any proportion by crossed lines, so as to intercept any portion of the light as by a wire screen; and the inner window may (provided it is everywhere roughened) be then treated just as we please, with much or little or no colour; and the effect will be simply as if the same window were exposed to twilight instead of daylight, the colours (whether of pot-metal or painting) being nowise altered in richness or in brilliancy relatively to each other and the interior light.

This seeming to me about as much as mechanism can decide, I shall next enter the province of taste. E. L. G.

Ornamental Metal.—Mr. R. F. Sturges, of Birmingham, has taken out a patent for improved methods of ornamenting metallic surfaces. Mr. Sturges's improvements consist in producing ornamental designs on metal surfaces by interposing a pattern or design formed of wire, paper, lace, or other fabric, between two plates of metal, and then applying pressure so as to impress the design upon the metal. This method ornaments both plates at same time, but a single plate may have a design transferred to it by a similar process.

Free Exhibition.—Some of our readers, who are not subscribers to the Art-Union of London, may thank us for pointing their attention to the circumstance that the Exhibition in the Suffolk-street Gallery of the works of art selected by the prizeholders, will be open to the public all next week.

LETTERS TO A LADY,

EMBODYING

A Popular Sketch of the History of Architecture,

AND THE CHARACTERISTICS OF

THE VARIOUS STYLES WHICH HAVE PREVAILED.*

My dear Sorillah:

You really believe, then, that you have gained a general knowledge of some of the peculiarities which distinguish the various periods of mediæval architecture, and, remembering broadly that the Norman or Round-arched style in our country belongs more particularly to the twelfth century, the Early English, or Lancet, to the thirteenth, the Decorated to the fourteenth, and the Perpendicular to the fifteenth, that on seeing one of our old cathedrals or churches you will be able to discriminate the period to which each of the parts belongs. You will find few of them wholly of one age. Founded, perhaps, when the Lancet was the style of the day, the nave displays the approach of the succeeding style, and the tower, which fell, we will say, when first erected, and this did occasionally occur, was rebuilt in the completely developed Perpendicular style. The external cornice of the nave aisle is ornamented with the ball flower, you may say, showing with other evidences that it is in the Decorated style, and yet some of the windows in the wall beneath have their mullions running from top to bottom, and exhibit, perhaps, a horizontal division, or transom, which proves to you that they are of the Perpendicular period, and belong to the next century. But do not let this shake your faith in the teaching, for if you were to examine farther, you would find that the windows were the insertions of after-builders or repairers.

Suppose now that we walk into one of our Minsters together, simply that we may identify its various divisions and parts. Which shall it be? Here is a plan of *Salisbury Cathedral* (Fig. 31), and that building will well answer the purpose. It consists, as you know, of a nave with aisles (the western arm of the cross that the whole forms); a choir (with its aisles) at the eastern end, and a Lady Chapel, at the back of that still farther east; transept, extending north and south (in this case double, but not usually so); a north porch to nave; Cloisters adjacent; and a Chapter House. In the plan before you (and a plan, I need not remind you, shows the position of the walls, columns, &c. as they would appear if looked down upon without a roof) A is the nave with its aisles, B, separated by columns and arches. These columns and arches, you will remember, carry a wall with windows in it, forming the enclosure of the upper part of the church, and called the *clearstory*, perhaps from *clair*, light, or from its being unobstructed: and the clearstory carries the roof. Between the tops of the arches in the nave, and the clearstory occurs what is called the *triforium* or gallery. In the early churches this was of considerable size, as wide as the aisles below, in fact; but in the later buildings it was much reduced, becoming a mere passage-way, and in many was not introduced at all. D D show the western and eastern transept, with a single aisle, B, to each; E is the choir; and at C, the junction of the four arms of the cross, the central tower, with its beautiful spire, one of the marvels of mediæval art, rises. F is the Lady Chapel; G the muniment-room or vestry; H the Cloister, usually on the south side, as it is here; and I is the Chapter House. The cloister was intended, as you know, for the exercise and recreation of the inmates of the collegiate or monastic establishment to which it was attached.

"Monument of ancient taste,
Now scorned, but worthy of a better fate.
Our fathers knew the value of a screen
From sultry suns; and in their shaded walks
And long-protracted bowers enjoyed at noon,
The gloom and coolness of declining day."

It contained stone benches along the wall in parts, and a stone lavatory or washing-place, such as you see in those of Worcester, Gloucester, and other cathedrals. The area inclosed by the cloister was called the Cloister Garth, and in France *Preau*, a little meadow. The term Paradise was in places applied to this area: it is so still at Chichester. This term, however, reduced to parvise, was not confined to this particular area, but was applied generally to open spaces for walking, in adjoining churches.

In the cathedral round which we have been walking, or I should rather say running (if we walked we should find so many interesting things to attract us we should be kept there all day), there is an ancient lavatory in the easternmost transept, and near it are a Piscina and an Aumbry. The piscina, I need scarcely tell you, is the shallow basin or sink usually found in a small recess on the south side of the altar-place in ancient churches, to carry away the water used by the priest, when "the church was Rome's," for washing the chalice or his hands. Sometimes these are double, and occasionally have a shelf above the sink for the vessels used in the services. An aumbry, or almery, is a closet, either formed in the wall near an altar, or constructed of wood, for the chalices, basins, and other matters pertaining to the church. Examples are numerous, but the doors have mostly disappeared.

Scattered about this cathedral, as in many others, are several Chantry Chapels, erected with the funds left by individuals for the chanting of masses in a chapel built for the purpose near where they were buried, and which became also their monuments.

Here, too, you may find monuments of many

* No. XIII. See also pp. 100, 133, 164, 196, 228, 260, 292, 324, 356, 399, 436, and 467.

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